

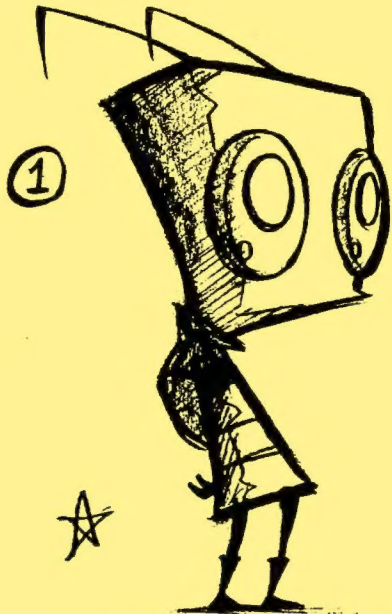


✓ CHARACTER ATTITUDE REFERENCE GUIDE (NOT AN OFFICIAL MODEL PACK)

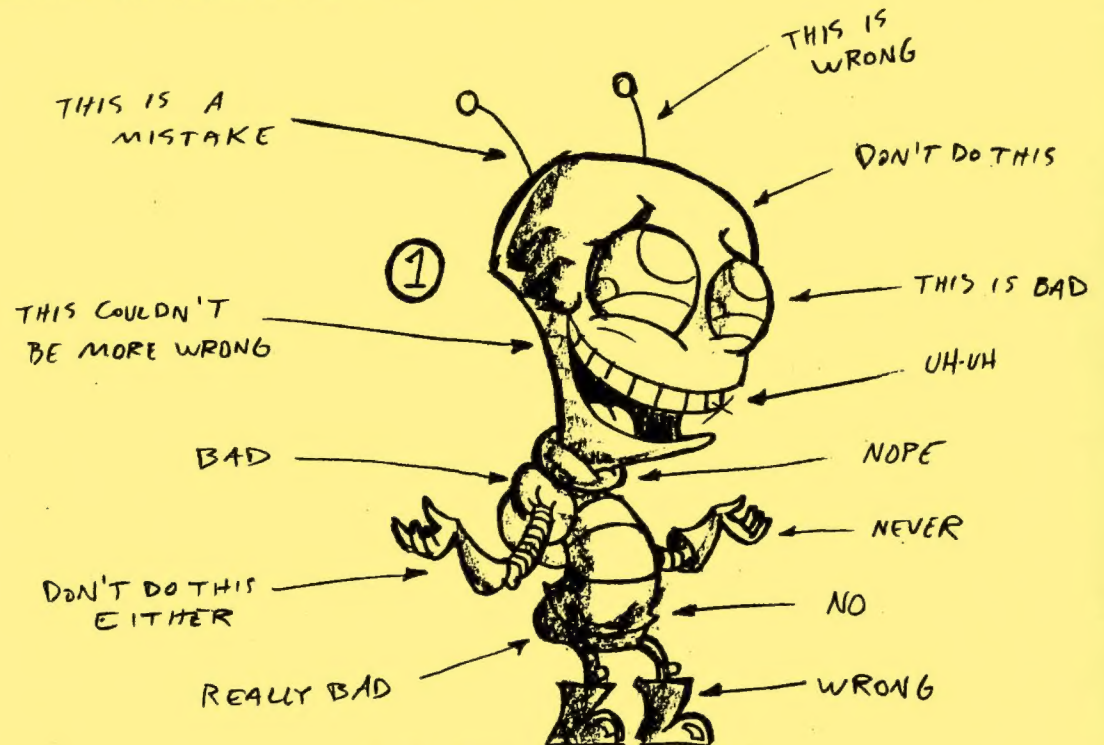
 SOME NICKELODEON PRESS DEPARTMENT ARTISTS SENT THE FOLLOWING DRAWINGS AS ATTEMPTS AT LEARNING THE INVADER ZIM STYLE. I QUICKLY WENT OVER THE DRAWINGS WITH OVERLAYS, AND MADE NOTES ON THEIR DRAWINGS ON WHATEVER ISSUE NEEDED ADDRESSING.

 AGAIN, THESE "CORRECTIONS" WERE DONE WITH HASTE, AND AS A RESULT, THEY AREN'T THE MOST ON-MODEL DRAWINGS OF ZIM AND FRIENDS — HOWEVER, THROUGH COMPARISON, THIS CAN BE A HELPFUL REFERENCE GUIDE FOR ... CHARACTER ATTITUDES... JUST LIKE IT SAYS AT THE TOP OF THE PAGE.

THIS IS
HOW IT WORKS:



MY "CORRECTION"



ORIGINAL DRAWING



①



②



③



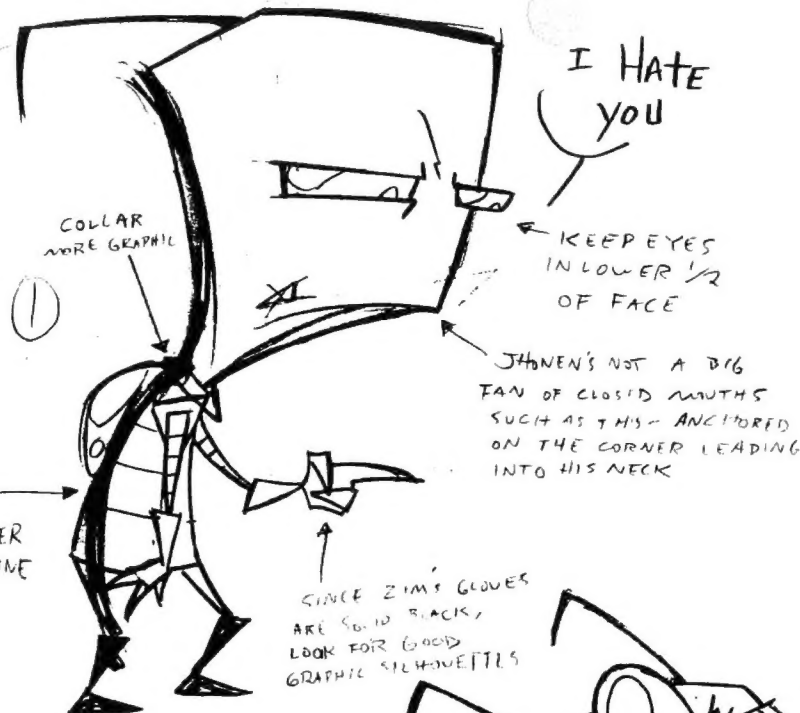


IN THIS CASE, IT IS OK - BUT ALWAYS TRY TO SHOW BOTH ANTENNA, EVEN IF IT IS A CHEAT

COLLAR MORE GRAPHIC

①

ALWAYS TRY TO GET A STRONGER CONTOUR, OR LINE OF ACTION



Heh Heh

TRY NOT TO BREAK THE CONTOUR OF THE TEETH AND FACE

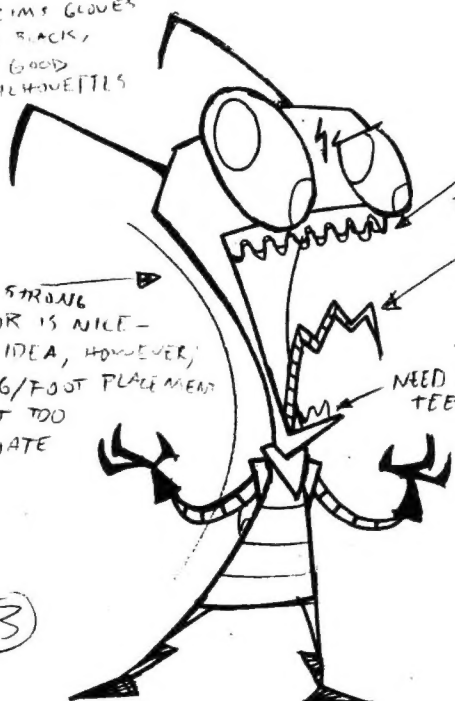


TRY TO MAKE THE GLOVE/ARM SHAPES MORE SLEAK (GLOVES USUALLY GO TO ELBOWS).

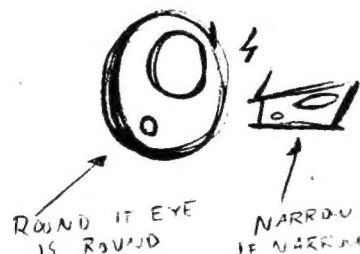
JHONEN LIKES SHARP, TAPERED SHAPES

THIS STRONG CONTOUR IS NICE - RIGHT IDEA, HOWEVER; THE LEG/FOOT PLACEMENT IS A BIT TOO EFFEMINATE

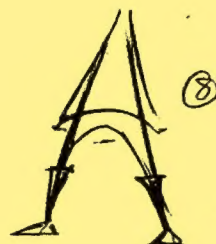
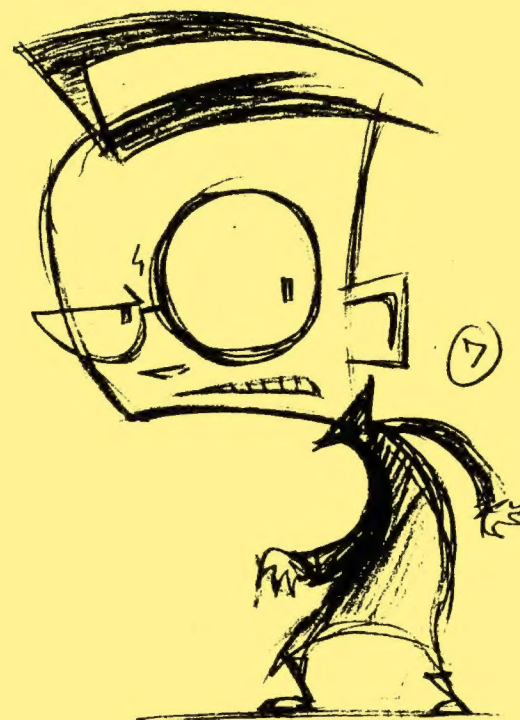
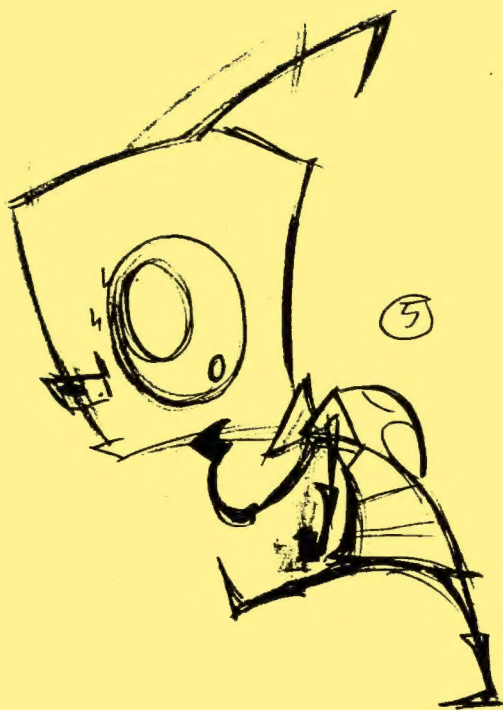
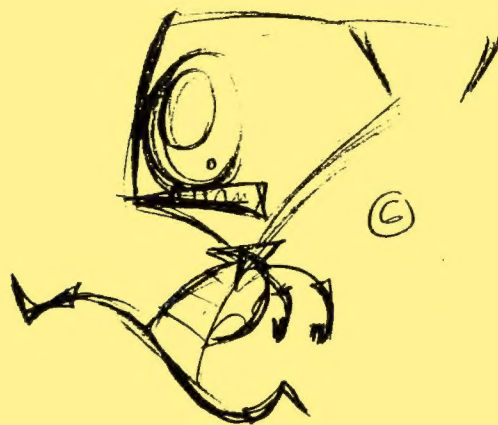
③



ALWAYS TRY FOR A STRONG LINE OF ACTION WITH THE LIMBS, SINCE THEY ARE SO SLIGHT

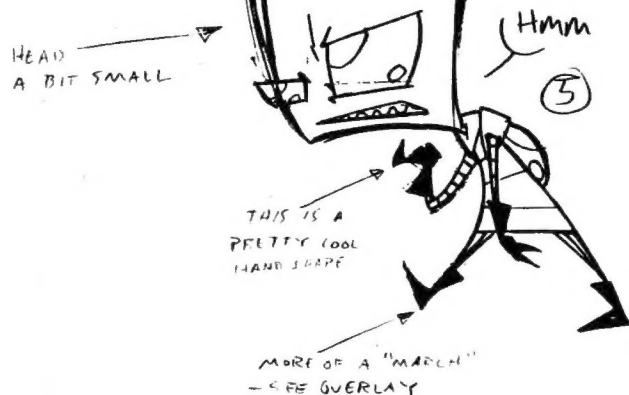
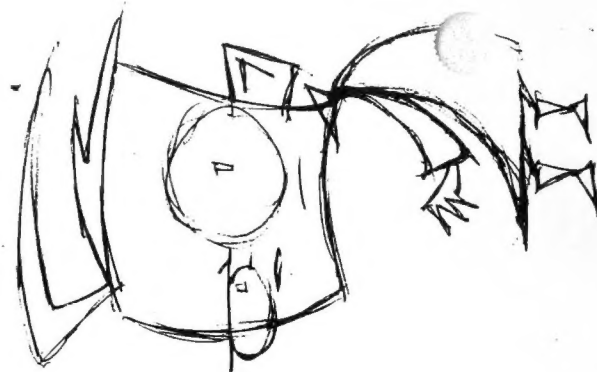


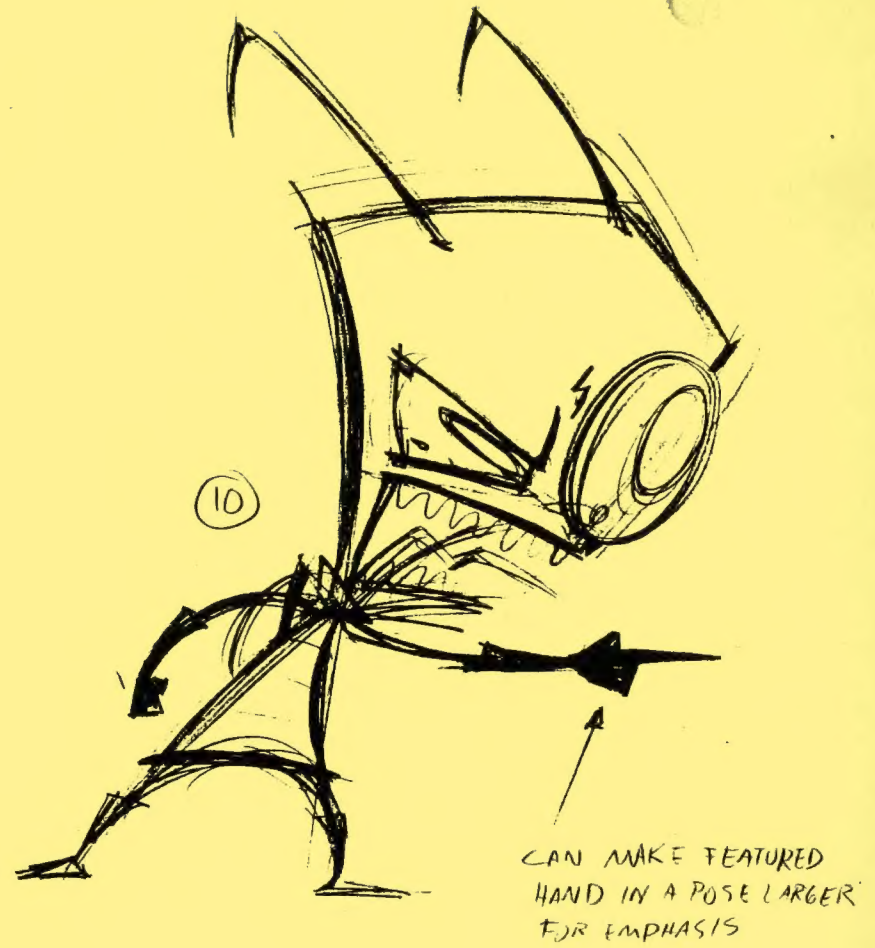
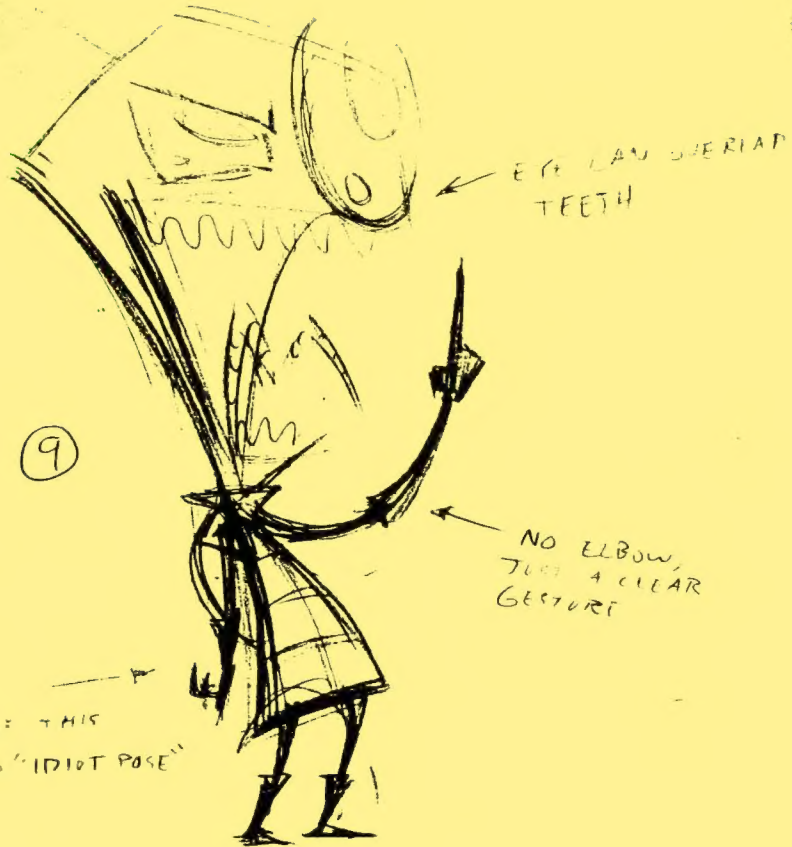
ZIM'S EYE HIGHLIGHTS ARE ALWAYS CONTAINED WITHIN THE EYE SHAPE. ONE BIG, ONE SMALL. HELPS TO HAVE THE LARGER OF THE TWO AIMED WHERE CHAR. IS LOOKING

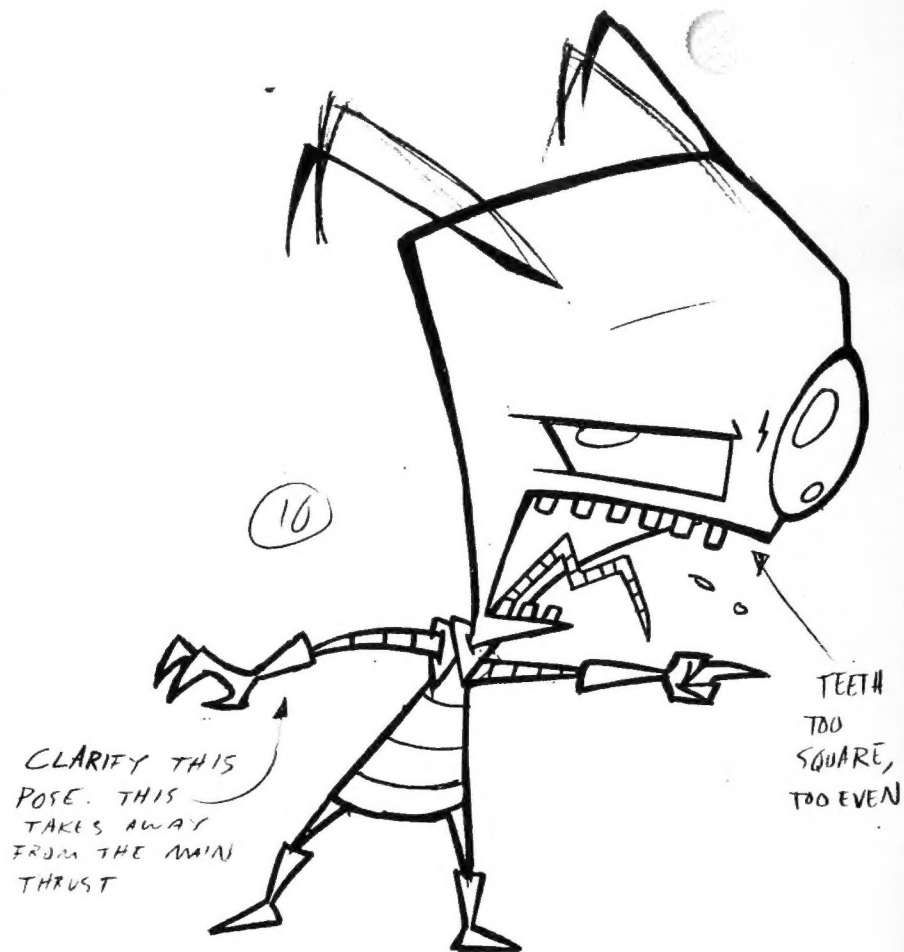




THIS POSE IS PRETTY GOOD, JUST TRY TO GET A BIT MORE STRENGTH INTO THE GESTURE









THIS IS A
PERFECT TIME
FOR THE "IDIOT
STANCE"

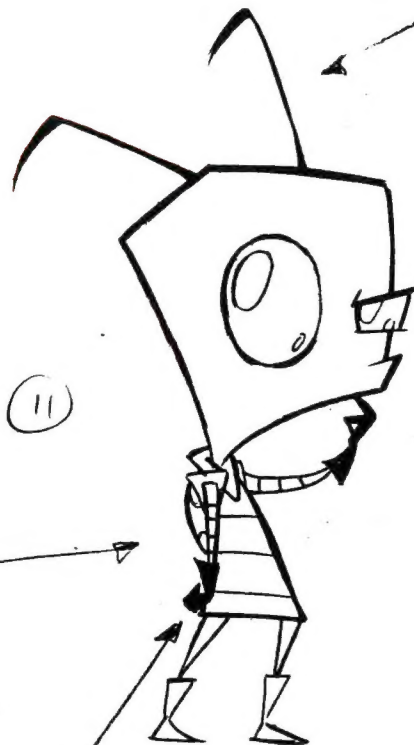


LEGS CAN BE
"KNEE-LESS"





TRY TO KEEP BOTH
ANTENNA POINTED
IN SAME DIRECTION



BODY
IS SLIGHTLY
LARGE FOR
THIS HEAD.
SHIRT TOO
SHORT.

TRY TO KEEP
THIS ARM CLEAR
OF THE BODY—
EASIER TO READ
POSE

SMOOTH OUT
CONTOUR, EYES NEED
TO SIT IN LOWER HALF
OF FACE

IF MOUTH IS
CLOSED, USUALLY
CONTAINED WITHIN
FACE



★ THIS POSE IS TOO "CARTOONY"
IN GENERAL

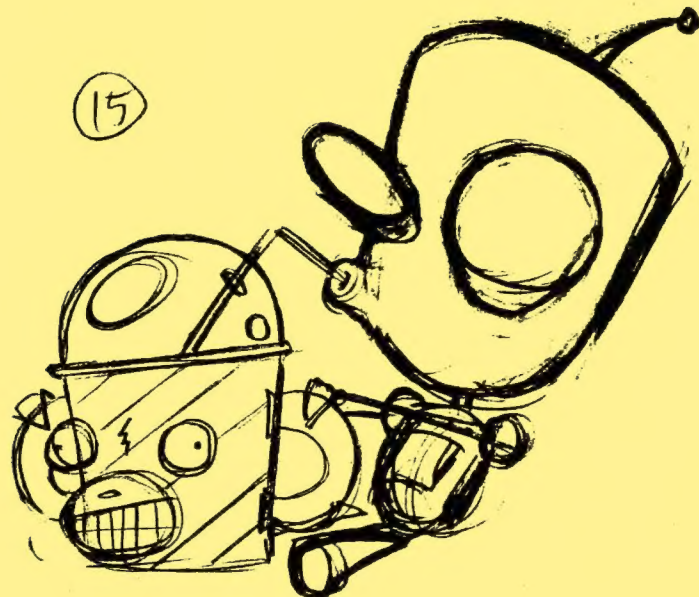


AGAIN,
TOO MUCH
"GUM"—SPACE
IN TEETH
NEED TO BE
DEEPER

★ IF YOU ARE GOING TO
ZIM A FLAMBOYANT
POSE SUCH AS NO. 13,
TRY TO MAKE IT MORE
POINTED, AND LESS
LIKE AN S-CURVE



CAN USUALLY CHEAT
OTHER ARM BEHIND
BODY





(14)

-BODY IS
A BIT TOO
BIG - POSE
IS GOOD



← LOWER EYES
A BIT. KEEP
MOUTH LINE STRAIGHT.
ROUND HEAD SHAPE
A BIT MORE.

AGAIN,
EYES TOO
HIGH ON HEAD



(15)

TOO "LIP-LIKE"
SEE OVERLAY

← SAME FEW
NOTES

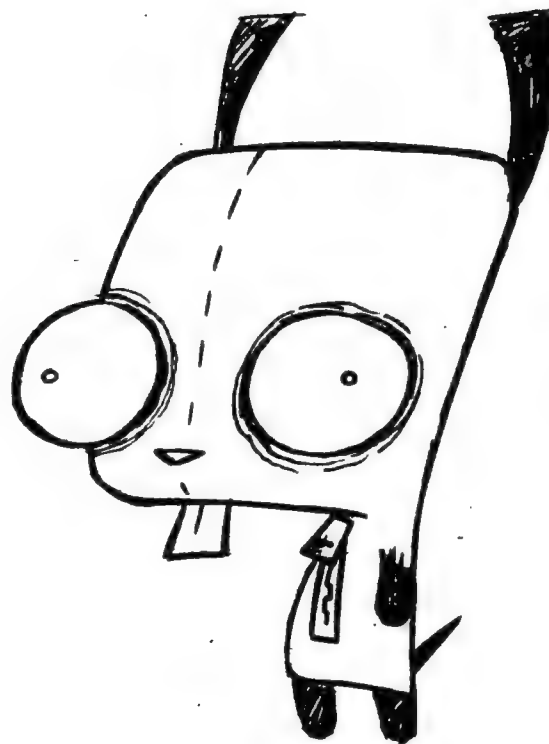
(16)





(17)

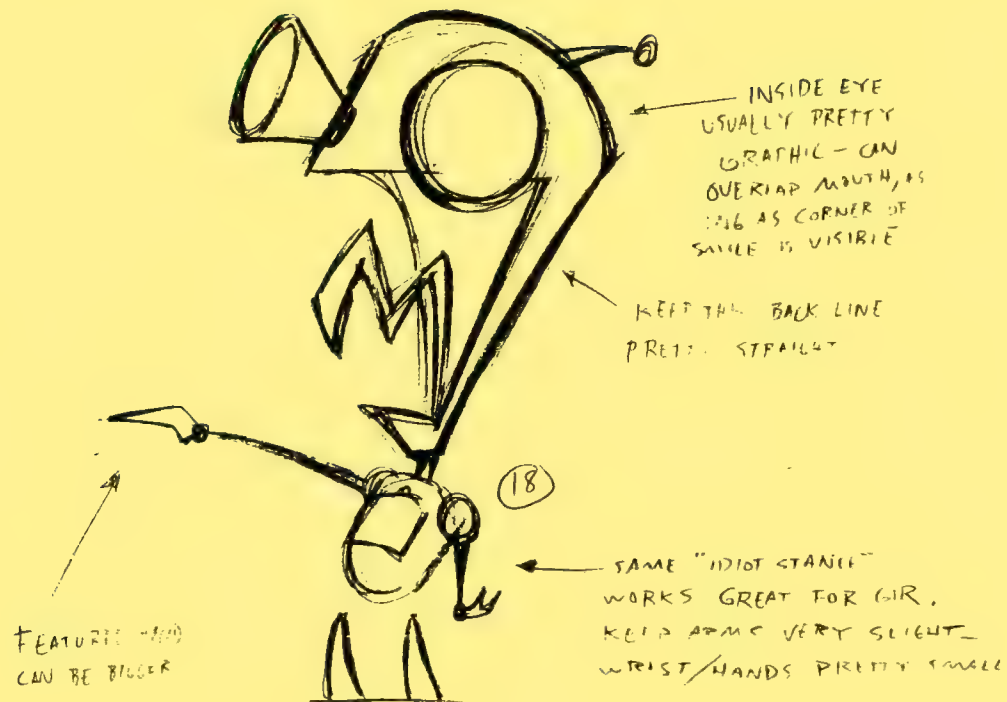
IT IS GOOD TO CENTER THE SOLID BLACK PUPIL ON THIS INSIDE EYE, AND MAKE THE OUTSIDE PUPIL A BIT WALL-EYED - GIVES GIR HIS CRAZED LOOK. IN GENERAL, KEEP EYES LARGE AND VERY ROUND, NOT ELLIPTICAL

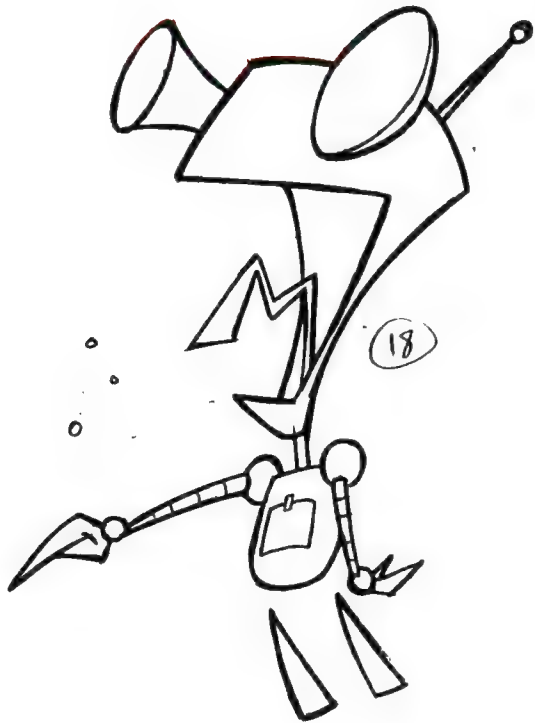


17

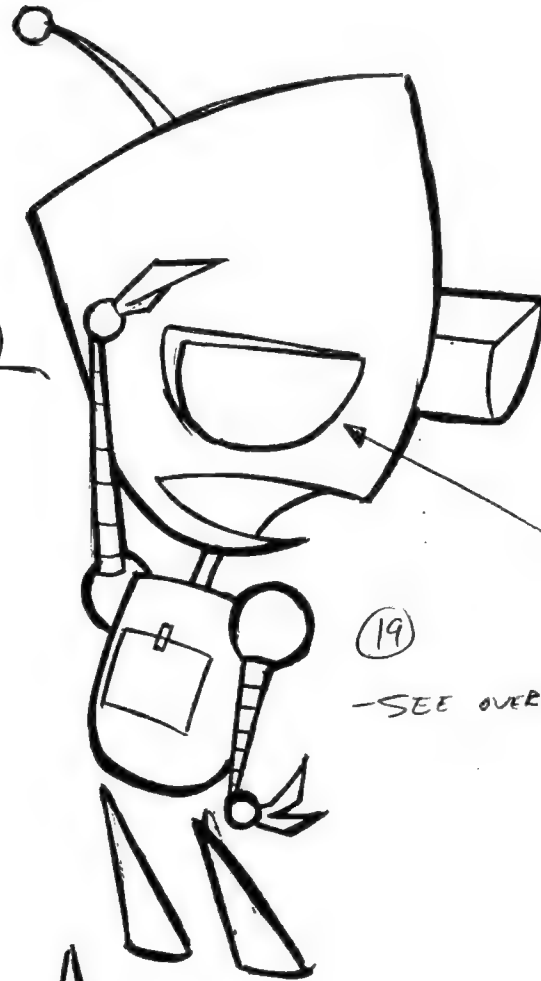
PLEASE REFER TO MODEL
SHEET FOR THIS ONE —
TOO ROUNDED, HEAD IS
ELONGATING UP AND OVER







yes sir!



KEEP INSIDE
EYE GRAPHIC

SEE OVERLAY

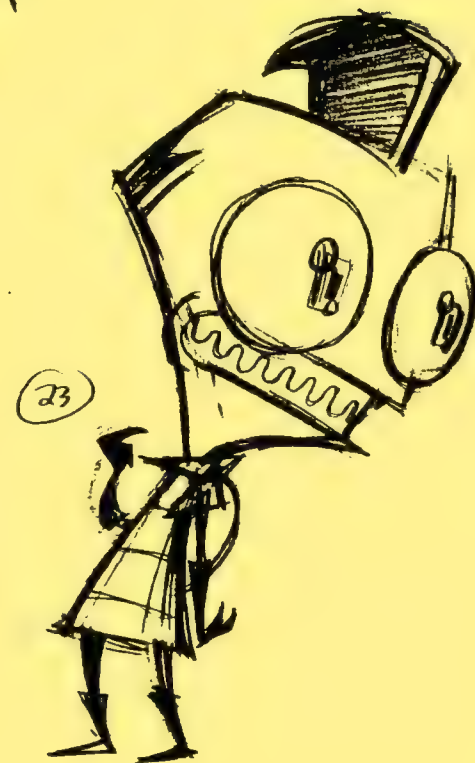
LEG SHAPES
STRAIGHT IN BACK,
SLIGHT CURVE IN FRONT

FILE

1-23-01



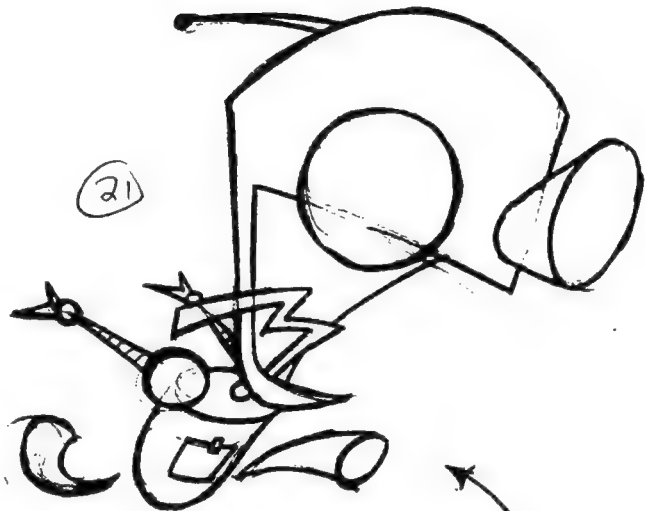
★USE THE CROSS-CONTOUR
OF GIRS FRONT PANEL TO
SHOW HIS BODY SHAPE AND
TILT



*GAZ'S BODY IS MUCH TOO LARGE
HERE - SHE IS YOUNGER THAN DIB, AND
SMALLER



GAZ'S FEATURES
SIT LOWER ON
HER FACE - ESP.
WHEN LOOKING
DOWN LIKE
THIS

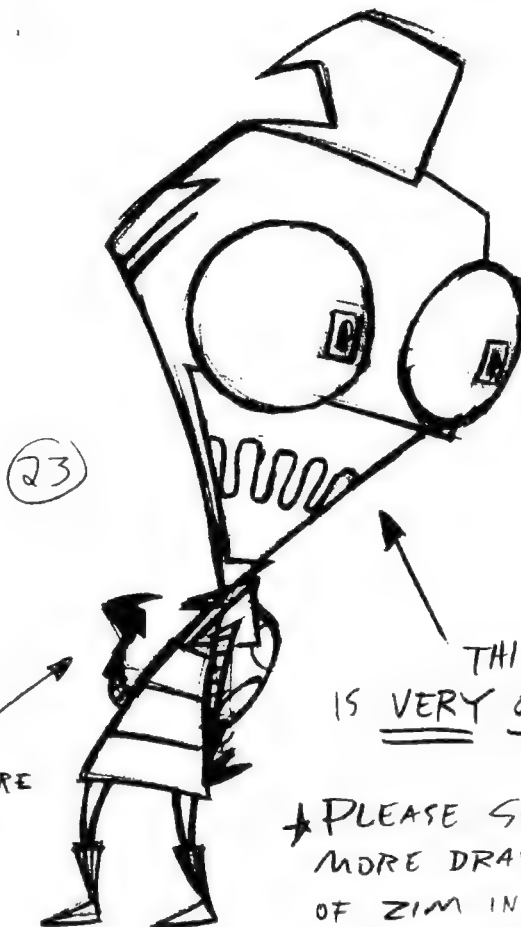


THIS IS
PRETTY GOOD -
JUST NOT SO CURVY
-SEE OVERLAY



CHIN/EYES
TOO HIGH

- POSE IS PERHAPS TOO
CARTOONY - WATCH
"TWINS" POSE, SUCH
AS THESE ARMS

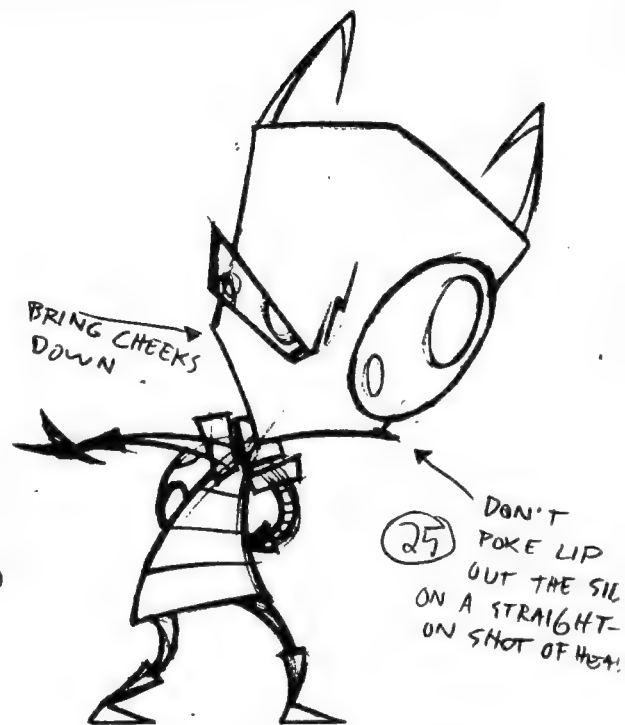


HAND
POSES ARE
GOOD

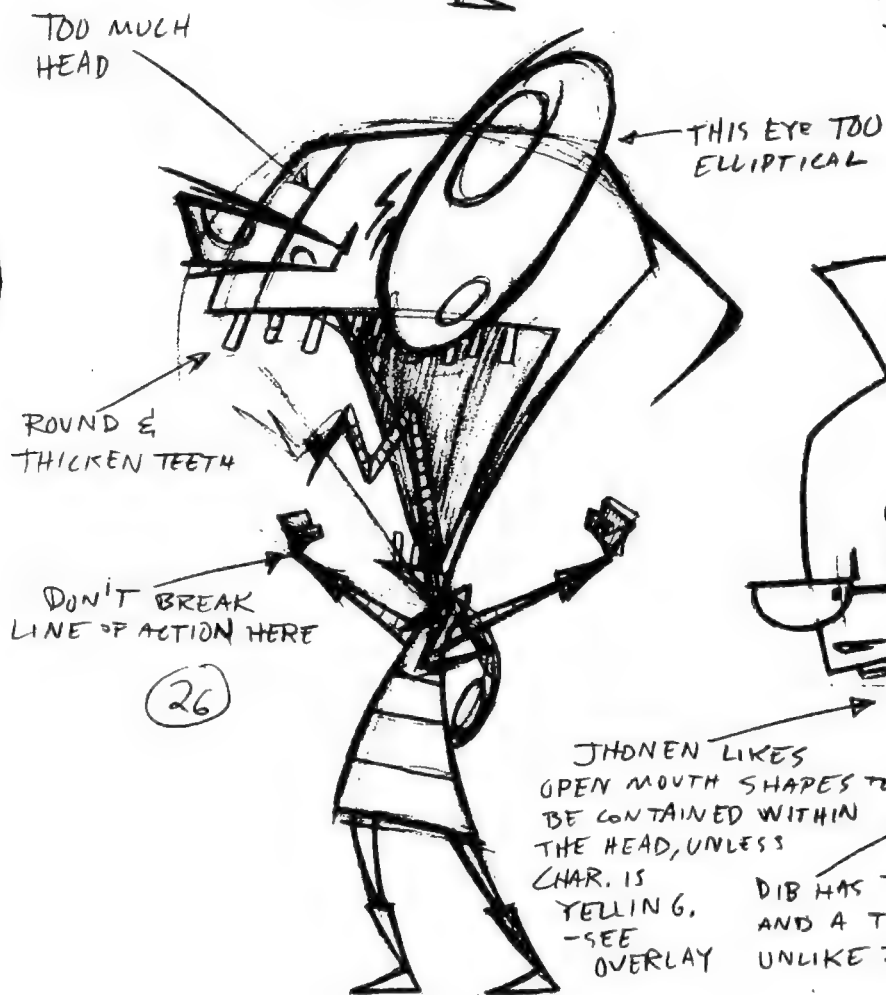
THIS MOUTH
IS VERY OFF-MODEL.

* PLEASE SEND
MORE DRAWINGS
OF ZIM IN HIS
HUMAN DISGUISE -
MANY ISSUES TO
BE ADDRESSED WITH
WIG/CONTACTS





-THIS POSE IS UNCLEAR-
NOT SURE WHAT IT IS
TRYING TO CONVEY



HIM MORE OF A
LAWYER POSE,
BEHIND BACK



I USE THIS POSE
FREQUENTLY FOR GIR-
I LIKE IT BETTER
FROM THIS ANGLE →

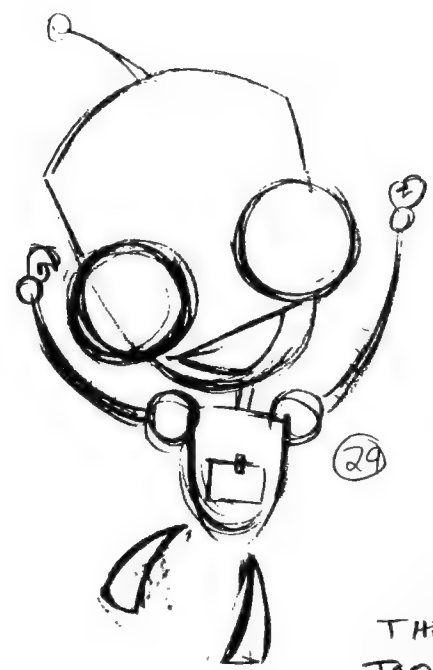
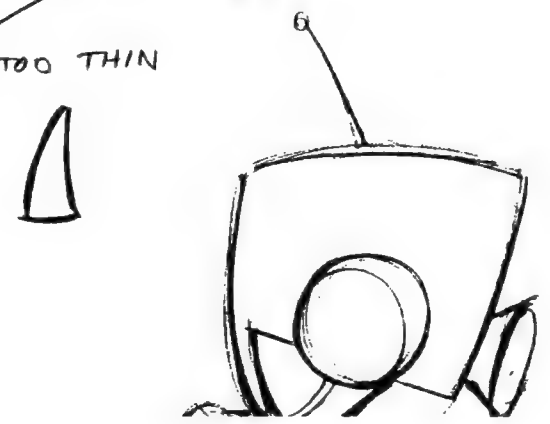




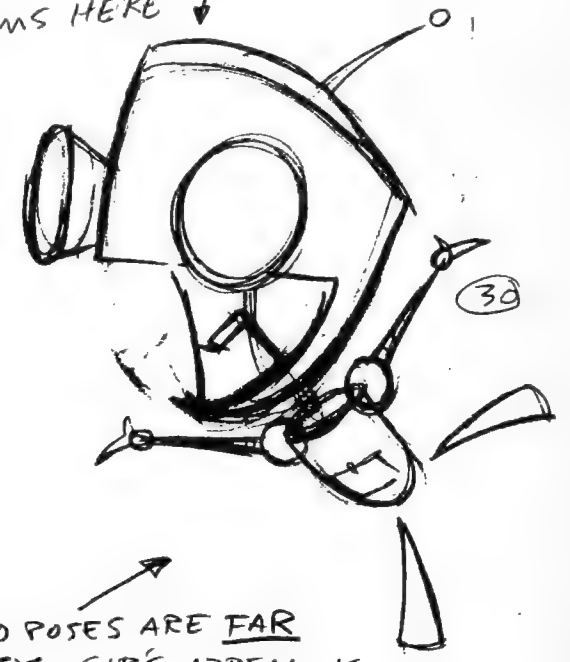
HEAD TOO BLOATED

STRUCTURE -
BODY
BETTER

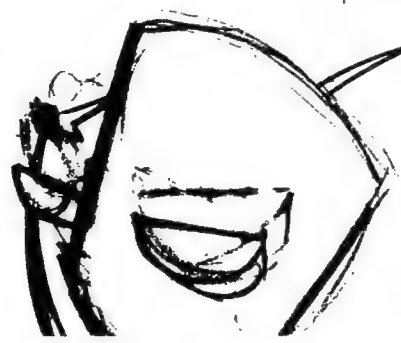
LEGS TOO THIN



★ AGAIN, WATCH OUT FOR "WINS" POSES, LIKE THESE WARNER BROS. ARMS HERE →



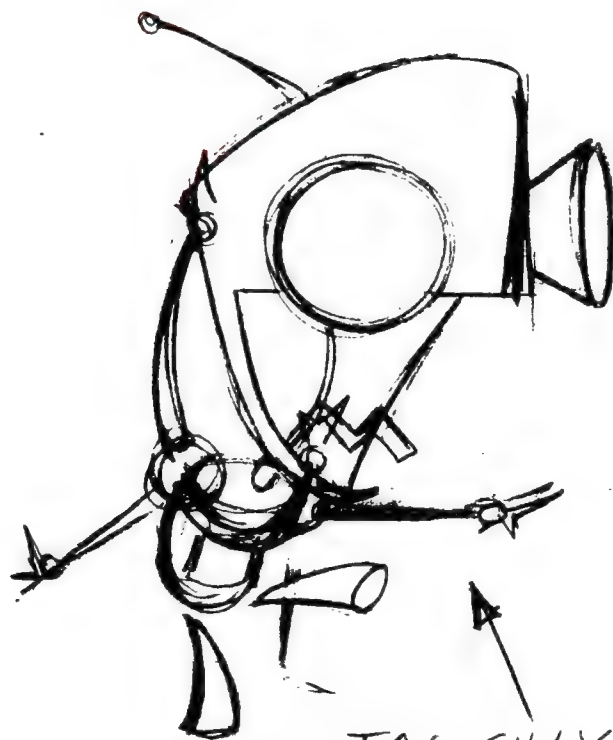
THESE TWO POSES ARE FAR TOO CUTE. GIR'S APPEAL IS LARGELY DUE TO THE FACT THAT HE IS OBLIVIOUS - IN THESE POSES HE SEEMS TO BE MUGGING FOR THE CAMERA.





★ SEE NOTES ON (28), (29) & (30)





" TOO SILLY,
MUGGING FOR CAMERA





31



32



33



HEAD TOO
BLOATED,
EYES
TOO SMALL



(31)

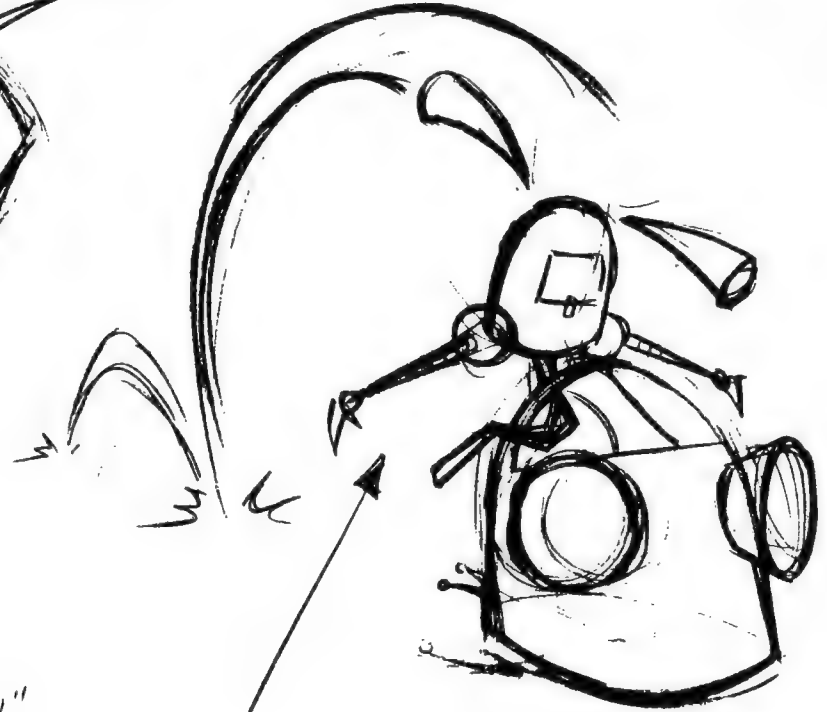
AGAIN,
STRUCTURE
TORSO BETTER

LEGS
ARE ANGLED
WRONG WAY



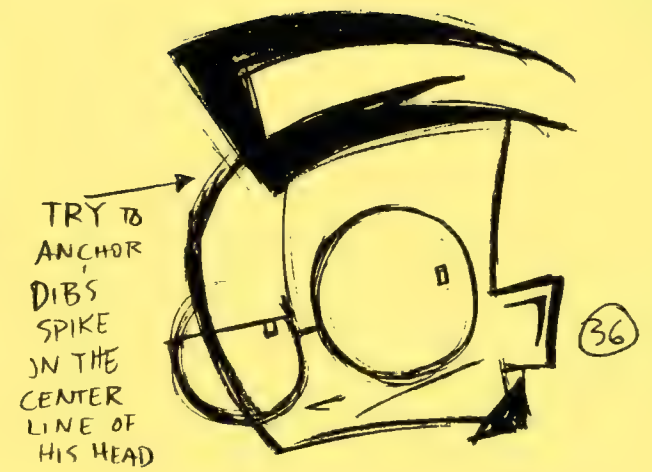
(32)

THIS "GIR AT ATTENTION"
POSE IS MUCH BETTER
THAN THE PREVIOUS



(33)

AGAIN, WATCH
THESE TWIN WARNER BROS. ARMS





WATCH HAIR SHAPE

I SWEATED UPON
MY G-ANT FOREHEAD...

34

SEE OVERLAY
FOR STRONGER
POSE & CONSTRUCTION

35

★ THIS IS VERY OUT OF
CHARACTER FOR GAZ.
THE JUTTING LOWER LIP
IS GREAT FOR ZIM/DIB,
BUT NOT GAZ/GIR.
AGAIN, WATCH PROPORTIONS -
GAZ'S BODY IS SMALLER
THAN THIS

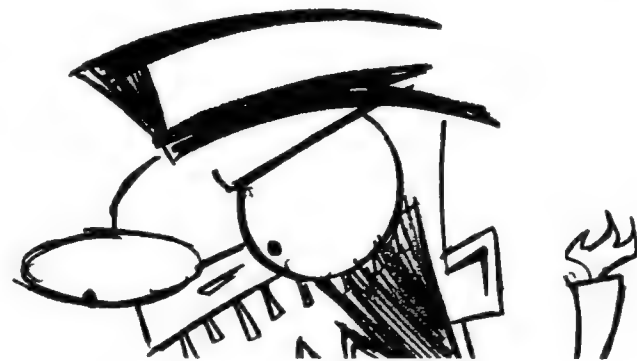
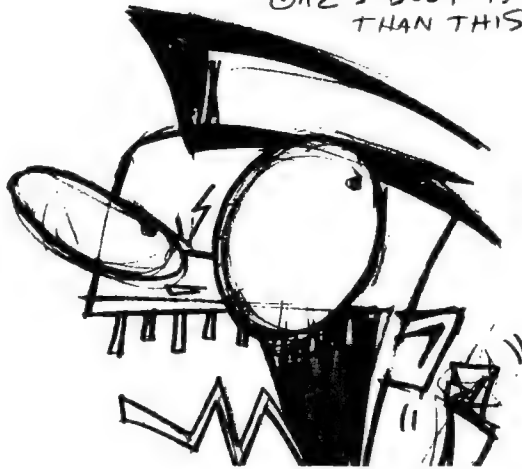
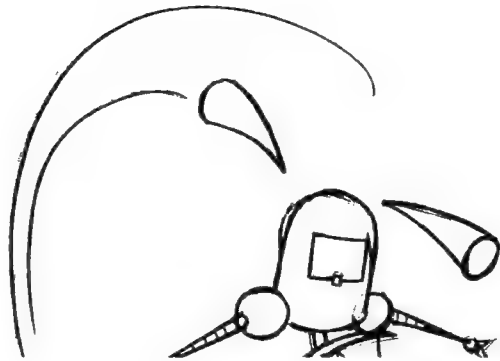
WATCH
HEAD CONSTRUCTION!

EYE HANGS
OUT TOO MUCH

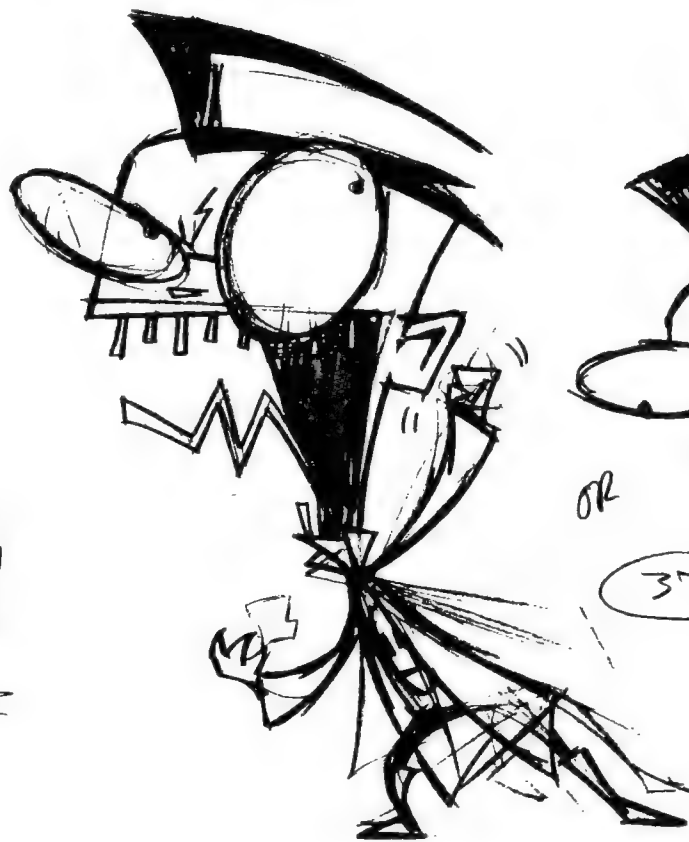
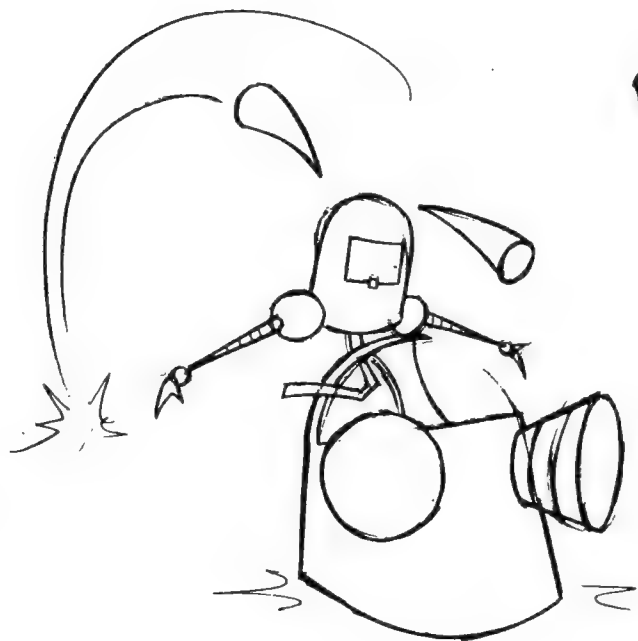
WATCH
BEAK

36

POSE IS
MUCH TOO GQ







OR

37

- WATCH LINE OF ACTION,
CLARIFY POSE

CLOSING ZIM'S EYES...

① NORMAL



Ⓐ IF ZIM CLOSES HIS EYES OR BLINKS, THEY SHOULD BE DRAWN LIKE THIS, (AS ALWAYS, ANCHORED ON THE LOWER THIRD OF HIS FACE)



Ⓑ WHEN SEEN UP CLOSE, THE CLOSED EYE SHAPE LOOKS MORE OR LESS LIKE THE ABOVE DRAWING. THE LINE WEIGHT SHOULD HAVE SOME... UH, WEIGHT.

② ANGRY, IN PAIN, OR INTENSE



Ⓒ ANGRY, IN PAIN, OR INTENSE: THREE SHARP LINES COMING TOGETHER IN A POINT. DON'T FLARE THEM OUT TOO FAR →



③ HAPPY



Ⓓ HAPPY: ANIME-STYLE

④ WAY TOO MANY LINES!



Ⓔ THIS TOO BUSY, TOO CLUTTERED. DON'T DO THIS. THANKS.

⑤ ECONOMY OF LINES



Ⓕ THIS IS CLEANER. SIMPLIFY FACIAL ELEMENTS.

PART 1

①



① I HAVE NO IDEA WHAT ZIM'S SKULL REALLY LOOKS LIKE, AND SURELY THIS ISN'T IT— BUT THE POINT OF THIS IS TO CONVEY THE IDEA THAT ZIM'S "TEETH" ARE JUST ROUND FLESHY KNOBS AT THE END OF A LARGER MASS.

②



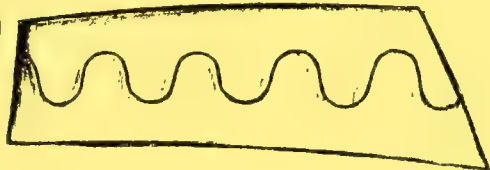
② IF ZIM IS SPEAKING AT A NORMAL VOLUME, OR HIS OPEN MOUTH SHAPE IS SMALL, WE MAY NOT SEE THE "GUMS" CONNECTING THE TEETH— BUT THIS DOESN'T CHANGE THE FACT THAT THE TEETH ARE CONNECTED.

③



③ HERE, NOTHING HAS REALLY CHANGED BUT THE EXPRESSION: THE LIPS HAVE PULLED BACK REVEALING THE "GUMS" AND THE INTER-CONNECTIVITY OF THE TEETH-SHAPES.

④

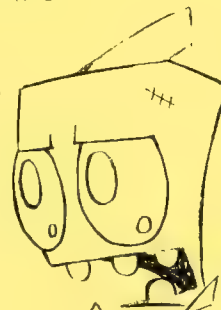


④ ZIM'S TEETH ARE ROUNDED, AND LIKE A WAVE— BASICALLY EQUAL "NEGATIVE" AND "POSITIVE" SPACE. THE SPACES OF GUM BETWEEN THE TEETH ARE NOT FLAT OR STRAIGHT.

⑤

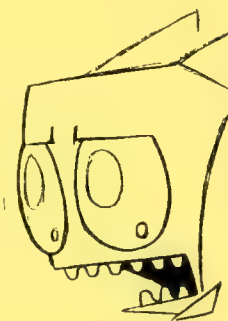
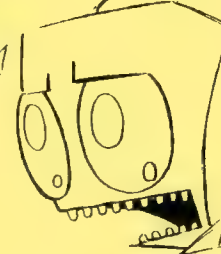
Q HOW MANY TEETH DOES ZIM HAVE?

A UHHH... I DON'T KNOW. IT CAN DEPEND ON THE DRAWING OF THE EXPRESSION. TO ME, IT IS MORE ABOUT SCALE THAN NUMBER; SEE WHAT SIZE LOOKS RIGHT, THEN SEE HOW MANY YOU CAN FIT.



↑
TOO UGLY!

TOO STINKY!



↑
UHHH...
I GUESS SO!

THE LEFT END OF ZIM'S TEETH: PART (2)

CONTINUING THE DISCUSSION ON THE "CORRECT" NUMBER OF ZIM'S TEETH...



⑥ IN A TYPICAL YELLING EXPRESSION WHERE THE LOWER JAW TRIANGLE IS RATHER SMALL, SUCH AS THIS, 3 TEETH USUALLY LOOK BEST ON THE BOTTOM ROW.



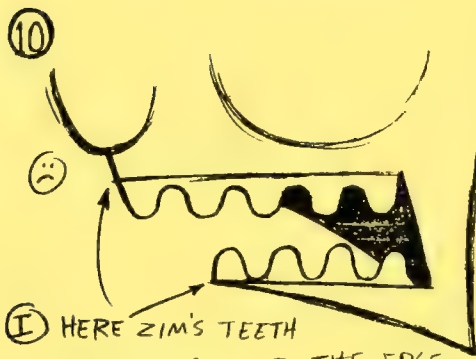
⑦ - BUT THIS COULD BE THE FOLLOWING POSE, WHERE 4 TEETH ARE DISPLAYED. LIKE MOST THINGS IN THE "INVADER ZIM" UNIVERSE, ANATOMY AND THE LAW OF CONSERVATION OF MASS CAN BE BENT AND EXAGGERATED FOR THE SAKE OF THE DRAWING.



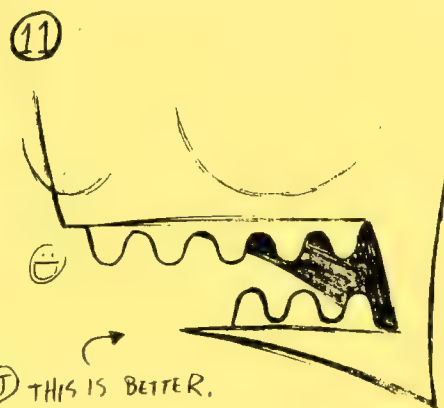
⑧ IF YOU ARE DRAWING ZIM'S HEAD AT THIS SCALE, YOU MAY NOT HAVE MUCH ROOM TO SHOW HIS GUMS.



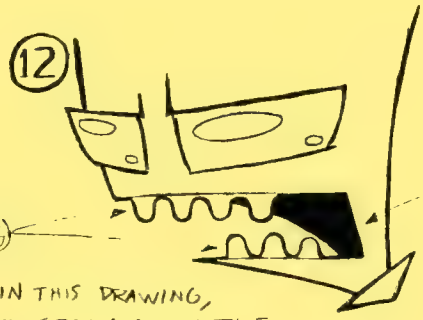
⑨ BUT IF ZIM HAS A NICE CLOSE-UP LIKE THIS, IT CAN LOOK GOOD TO DISPLAY THE GUMS A BIT.



⑩ HERE ZIM'S TEETH COME TOO CLOSE TO THE EDGE OF HIS MOUTH - ESPECIALLY WITH THE BOTTOM ROW OF TEETH, IT IS TOO WEAK.



⑪ THIS IS BETTER.



⑫ IN THIS DRAWING, THE SPACING ON THE FRONT OF THE MOUTH LOOKS PRETTY GOOD...

... BUT THERE IS TOO MUCH SPACE WITHOUT TEETH IN THE BACK OF THE MOUTH.

SKETCHES...

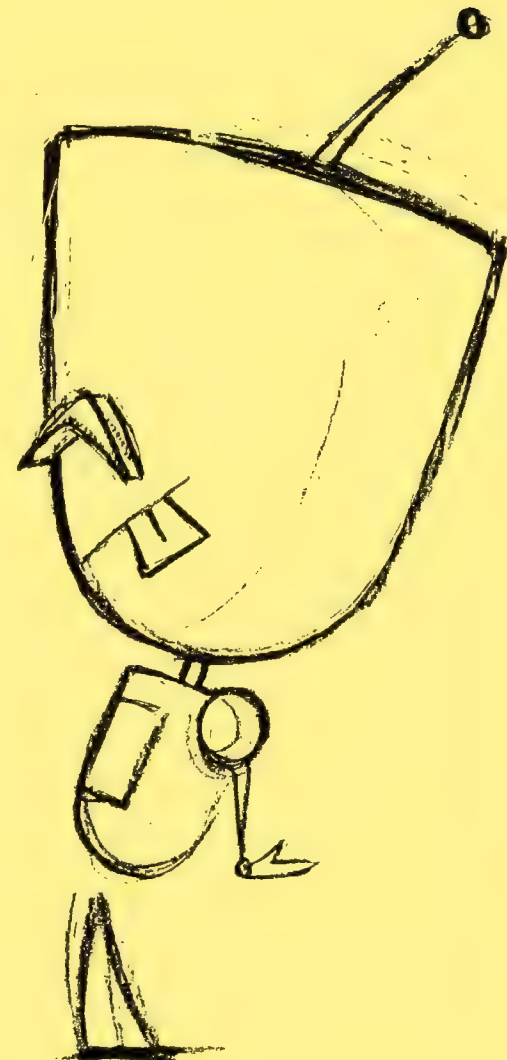


IRKEN
TONGUE
(YELLING)

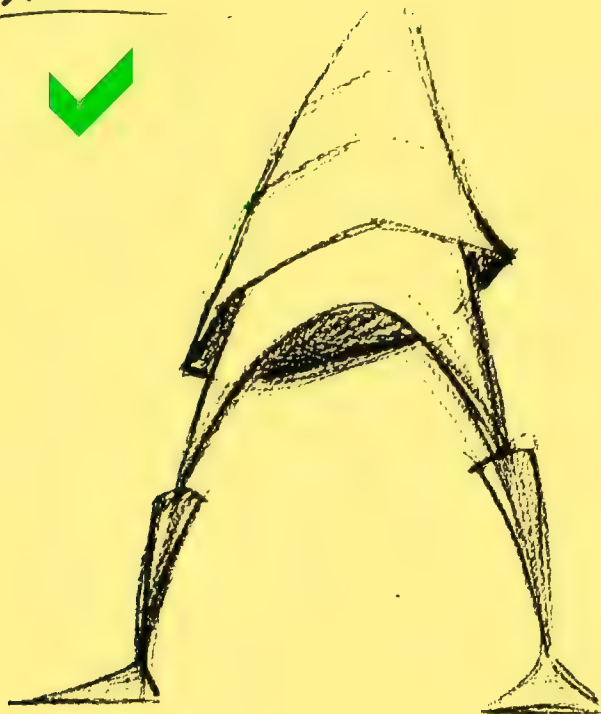


HUMAN (AND GIR)
TONGUE
(YELLING)

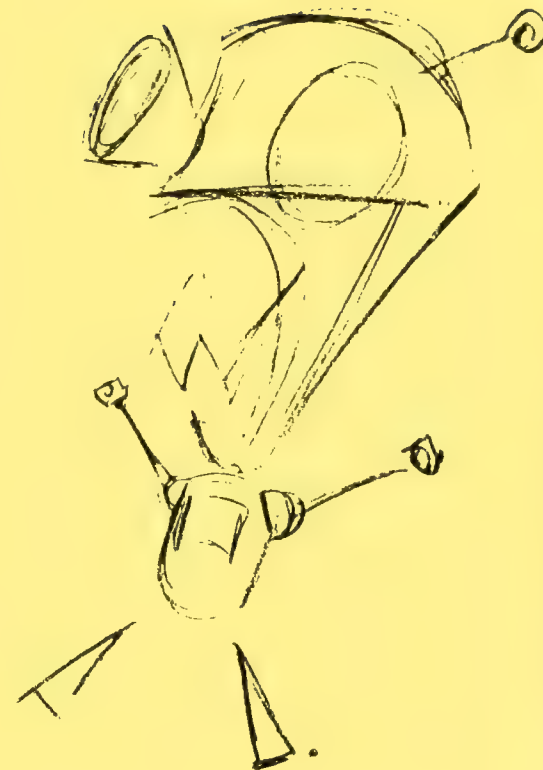




2/12/11



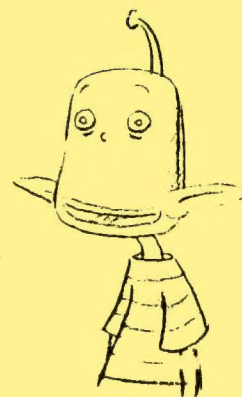
GIR HAL



Z/M HAND



SKETCHES...



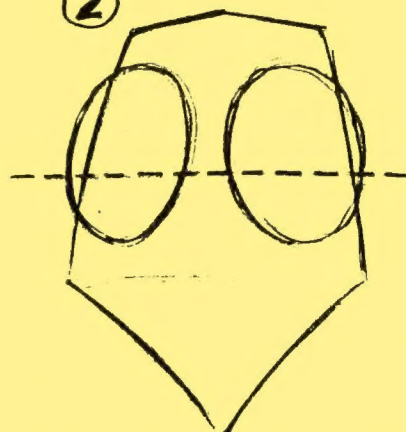
INVADER LLOYD

①



① THE EYES SIT A BIT HIGHER IN AN UPSHOT. AGAIN, START WITH THE FULL OPEN OVAL EYE SHAPE.

②



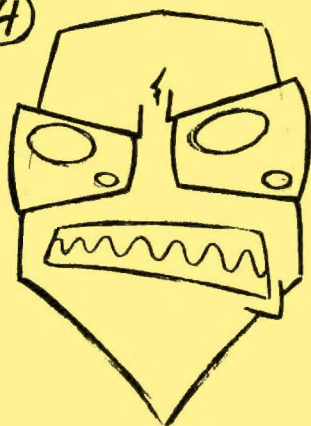
② THE EYE ANCHOR MOVES UP IN AN UPSHOT AS WELL—SOMEWHERE AROUND HALFWAY UP THE PLANE OF THE FACE.

③



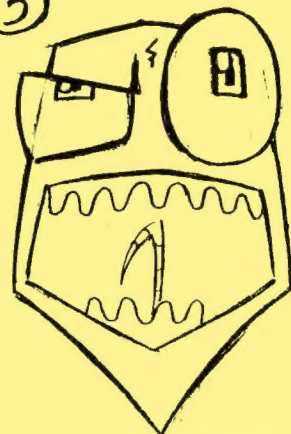
③ CROP THE EYES WITH STRAIGHT LINES AROUND THE EYE ANCHOR

④



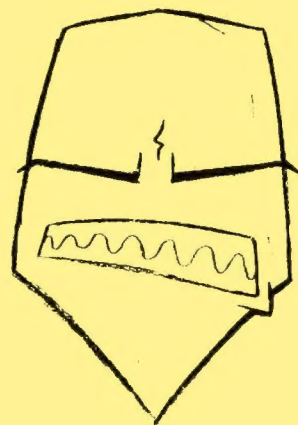
④ WHEN YOU ADD THE MOUTH SHAPE, STILL TRY TO KEEP THE SPACE BETWEEN THE EYES AND MOUTH NARROW.

⑤



⑤ IF YOU NEED A BIG WIDE MOUTH SHAPE, YOU CAN CHEAT THE EYES HIGHER ON THE HEAD. AGAIN, JUST TRY TO KEEP THE SPACE BETWEEN EYES AND MOUTH NARROW.

⑥



⑥ EVEN IN AN UPSHOT, THE EYES STAY LOW WHEN CLOSED.

TIPS FOR DRAWING EYES WITH EXPRESSION LINES.

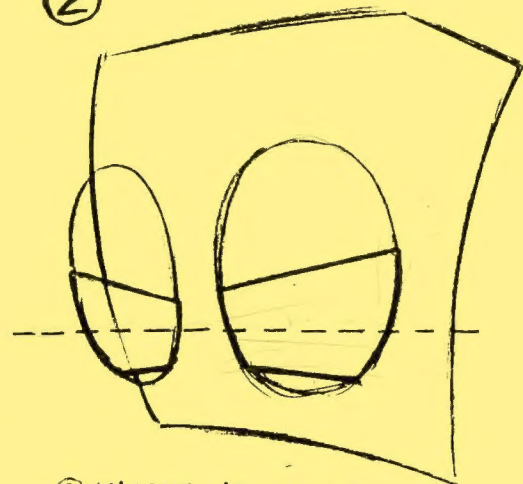
①



(A) FULLY CONSTRUCT HEAD SHAPE

(B) SKETCH OUT COMPLETE OVAL EYE SHAPE

②



(C) IMAGINE AN ANCHOR LINE AT THE LOWER THIRD OF THE HEAD FOR THE EYES TO CLOSE TOWARDS

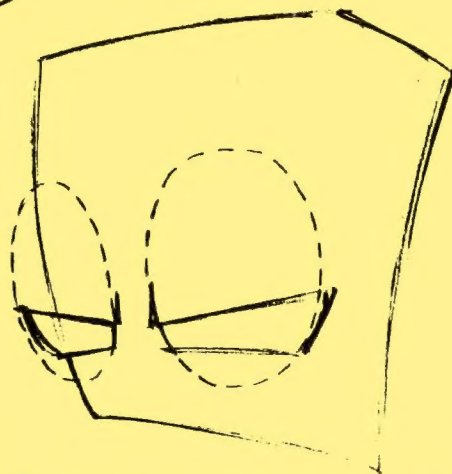
③



(E) TWEAK THE LEFTOVER SHAPES A BIT UNTIL YOU HAVE THE EXPRESSION YOU WANT

⑤

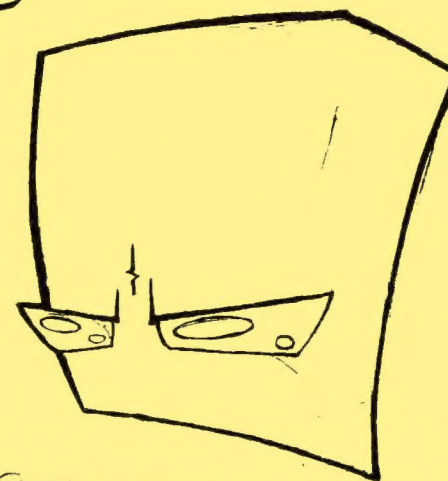
(D) CROP THE OVAL EYE SHAPES WITH STRAIGHT LINES



(H) EVEN IF THE EYE SHAPES ARE VERY NARROW, THEY SHOULD STILL BE BASED ON THE SAME FULL OVAL SHAPE.

⑥

(F) ADD ANGULAR "FURROWED-BROW" LINES



(I) THE HIGHLIGHTS SHOULD MIMIC THE SHAPE OF THE EYES.

④

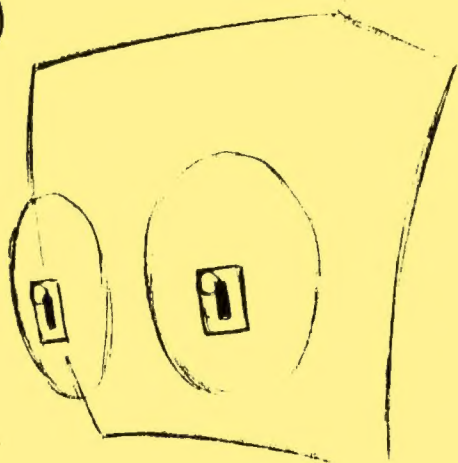


(G) ADD HIGHLIGHTS AT OPPOSITE SIDES OF THE EYE, WITHIN THE EYE SHAPE



TIPS FOR DRAWING PUPILS (WITH HALF-CLOSED EYES):

①



① START WITH THE FULL HEAD AND EYE SHAPE AGAIN, AND SKETCH OUT THE FULL PUPIL RECTANGLE LOOKING IN WHICHEVER DIRECTION YOU NEED

②



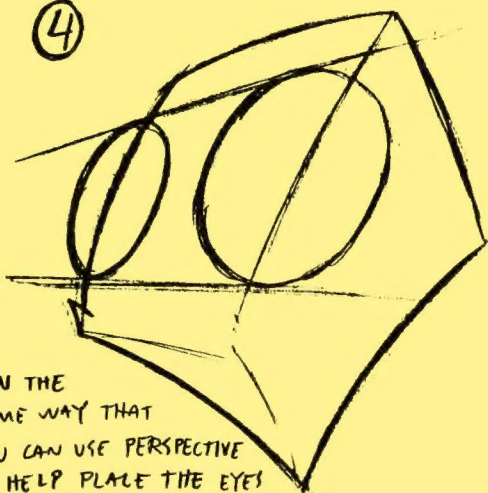
② CROP THE EYES THE SAME, DON'T BE AFRAID TO CROP THE PUPIL SHAPE

③



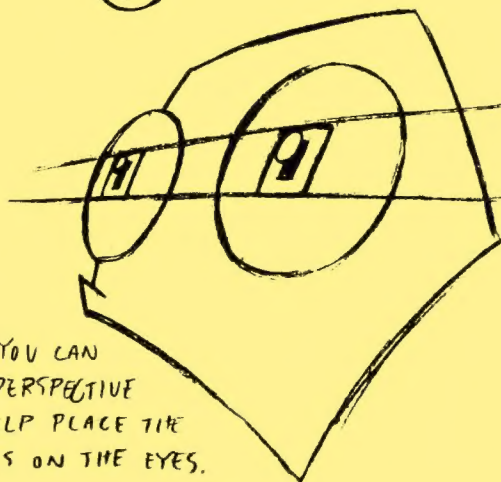
③ DON'T CHANGE THE LEFTOVER PUPIL SHAPE OR SIZE - JUST LOWER THE HIGHLIGHT INTO VIEW.

④

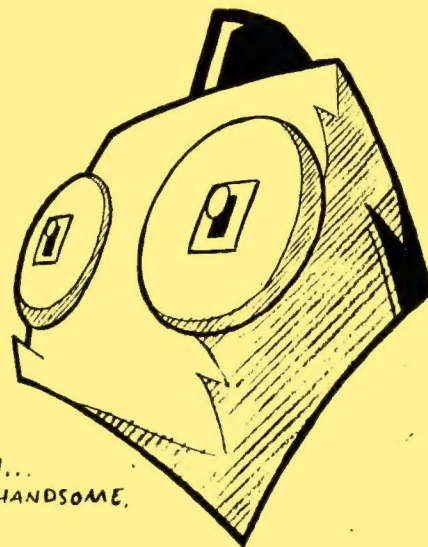


④ IN THE SAME WAY THAT YOU CAN USE PERSPECTIVE TO HELP PLACE THE EYES ON THE PLANE OF THE FACE...

⑤



⑤ ... YOU CAN USE PERSPECTIVE TO HELP PLACE THE PUPILS ON THE EYES.



AHHH...
SO HANDSOME.